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Y<sup>n</sup> bedlyeme God was borne bytwene to bests he was layd yn that place wasse never þeffe no man but the holy gost <sup>9</sup> trenytte þ<sup>t</sup> ylke selve god þ<sup>t</sup> ther was borne defend your bodye & housse & dwell <sup>9</sup> fro thevys and al maner myschevys & harmys wher so ever we wyend be land or by wat<sup>r</sup> by night or by day by tyde or by tyme. Amen purchryte.

Bibl. Bodl. e Mus. 243, fol. 34.

Theeves to w<sup>th</sup>stande.

In Bethlehem god was borne, between 2 beastes to rest he was layd in y<sup>t</sup> sted ther was no man but y<sup>e</sup> holy trinite, the same god y<sup>t</sup> ther was borne defende our bodies & our cattell from theves & all maner of mischeeves & harmes whersoever we wend ether by water or by land by night or by day.

Amen/

God was iborn in bedlem  
Iborin he was to ierusalem  
Ifolewid (= ifulwed) in þe flum iordan  
þer nes inemned ne wulf ne þef.

Ashburnham MS. of 12th cent.

See R. Priebsch, *Academy*, May 23, 1896, 428.

Bibl. Bodl. MS. e Mus. 243 fol. 36 (xvii cent.)

*Another night spell* [red ink].

In nomine patris et filii et spiritus sancti. Amen.

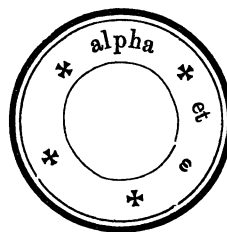
I beseeche y<sup>e</sup> holy ghost this place y<sup>t</sup> heare is sett,<sup>10</sup> with y<sup>e</sup> father & y<sup>e</sup> sonne theeves for to lett, yf there come any theeves any of thes goods away to fett, y<sup>e</sup> trinite be the<sup>r</sup> before & doe them lett, & make them heare to abyde till I agayne come, through the vertue of y<sup>e</sup> holy ghost, y<sup>e</sup> father & y<sup>e</sup> sonne Now betyde what will betyde through the vertue of all y<sup>e</sup> saints heare you shall abyde, & by y<sup>e</sup> vertue of mathewe mark luke & John, y<sup>e</sup> 4 Evangelists accordinge all in one, y<sup>t</sup> you theeves be bounde all so sore as St. Bartholomewe bounde the devell w<sup>th</sup> y<sup>e</sup> heare of his heade so hore

Theeves, theeves, theeves, stande you still & here remain till to morowe y<sup>t</sup> I come agayne & bid you be gone in god or the devels name, & come no more here for doubt or for further blame/ then say In principio erat verbum, etc.

Bibl. Bodl. MS. Ashm. 1378, fol. 60.

<sup>9</sup> Erased in MS.

<sup>10</sup> In the MS. there is no division into lines, but all is written as prose. A fragment of this same charm appears in Bibl. Bodl. MS. Ashm. 1378, fol. 77; see also Bibl. Bodl. Douce MS. 116, 103.



Here I ame and fourthe I moste  
& in Thus Criste is all my trust  
no wicked thing do me no dare  
nother here nor elles whare  
the father w<sup>t</sup> me the sonne w<sup>t</sup> the  
the holly goste & the trinite  
be bytwyxt my gostlely enemies & me  
In the name of the father & the sonne  
And the holly goste. Amen

Amen



Bibl. Bodl. MS. Ashm. 1378, fol. 73.

To binde a house  
a gaynste theffes

Sainte wynwall and sainte braston and sainte tobas<sup>11</sup>  
and sonne that shineth so bright  
in heuen [s]on highe  
he fetched his light  
in the daye and nyght  
to dystroy all poyson w<sup>t</sup> his beames so bright.

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## THE USE OF CONTRASTS IN SUDERMANN'S PLAYS.

Allusions made by Bulthaupt, Friedmann, Kawerau, Landsberg, Heilborn,<sup>1</sup> and others, to contrasts in Sudermann's plays attracted my attention to this subject, and I venture to present here a part of the results of a renewed survey of the field made with the intention of closely observ-

<sup>11</sup> In the MS. written as prose.

<sup>1</sup> H. Bulthaupt, *Dramaturgie des Schauspiels*. Band iv, Oldenburg, 1901. S. Friedmann, *Das deutsche Drama des Neunzehnten Jahrhunderts*. 2. Auflage, Leipzig, 1904, Band II. W. Kawerau, *H. Sudermann*, 2. Auflage, Leipzig, 1899. H. Landsberg, *Moderne Essays zur Kunst u. Lit. Sudermann*, Berlin, 1901. E. Heilborn, Reviews of Sudermann's plays in *Die Nation*, Berlin.

ing this detail of Sudermann's workmanship. I entertain the hope that a record of my study may aid those who are seeking signs of increase or decline in the artificiality of Sudermann's work, and that it may prove interesting to those who are watching the development of his dramaturgic art.

To some it might seem that such a task were one of supererogation, for, from the time of Sophocles down to the present day, dramatists have consciously or unconsciously followed the dictates of their artistic sense and have sought to increase the effectiveness of their productions by presenting variety in the personalities that move before us, and by appealing to the varied emotions that stir the human heart. "Diversity in unity" was long ago regarded as one of the essentials of beauty; and "it is a secret law of all artistic creation that the subject invented calls for its contrast, the chief character, for an opposing player, one scenic effect, for another quite different. The Germanic races, in particular, feel the need of carefully infusing into all their creations a certain totality of feeling."<sup>2</sup>

Every reader will judge for himself and will draw the lines to suit his taste in marking off the boundaries of what is natural and what is affected; but I do not seriously doubt that after reading again some of Sudermann's plays, it will be felt that the author's eyes were always searching for antitheses, perhaps I ought to say for contrasts, and that now and then his method is decidedly too plain, that, in some instances, the charge of artificiality so frequently brought against him is somewhat justifiable.

In his first play, *Die Ehre* (1889), that brought Sudermann immediate and unquestioned renown as a playwright, antithesis is abundant. In fact, it has been said that the play probably owed its decisive success to the force and sharpness with which social contrasts were presented.<sup>3</sup>

The rich, and, in their own estimation, for the most part, righteous family of Mühlings in the manor house (*Vorderhaus*), the poor, depraved and vulgar family in the tenement (*Hinterhaus*), furnish at once two scenes of action and two sets of characters as different as possible. They are

brought before us with the precision of alternation: first act, *Hinterhaus*; second act, *Vorderhaus*; third act, *Hinterhaus*; fourth act, *Vorderhaus*. In the *Vorderhaus* there are husband and wife, son and daughter; in the *Hinterhaus* there is practically the same thing. On both sides the husband and wife are about on a plane of morality; one child is good, the other is bad; in the *Vorderhaus* the daughter is good, the son is bad; in the *Hinterhaus* the son is good, the daughter is bad.

Graf Trast, a rich aristocrat returns after years of absence to find himself wholly out of touch and sympathy with the ideas of honor among his own class of people; Robert Heinecke, the plebeian, returns to find himself after years of absence wholly at variance with the notions of decency such as his family entertain. Indeed, when one stops to think, one has before one what *looks* like contrasts carefully calculated and balanced.

Much might be said in detail as to the contrasts presented by *Vorderhaus* and *Hinterhaus* regarding manners, morality, and ideas of what constitutes honorable behavior, as to the contrasting personalities of Alma Heinecke and Lenore Mühlings, of Robert Heinecke and Curt Mühlings, as to Lenore, the counter of her family, the Mühlings; as to Robert and his own family, the Heineckes; but it is all quite evident, and I shall dwell no longer on this play. Most of these particulars have been spoken of incidentally by Hanstein, Landsberg, Friedmann and others. As might naturally be expected in the incipient stages of dramatic activity, indications of artificiality are somewhat plainer, the marks of crafty workmanship are not sufficiently concealed, and when the light of criticism is turned on, the conscious effort to set polarities before us, is noticeable. This is intentional, of course, in the matter of social distinctions and as to what constitutes ideals of honor in different spheres of life; but it is perhaps not intended to be so conspicuous in other component parts of the play.

"*Sodoms Ende* (1891), bears the same relation," says Landsberg (p. 50), "to *Die Ehre* as a painting in which the colors pass imperceptibly into one another bears to a harsh engraving which has been made with the special intent of emphasizing contrasts." On closer investigation, the

<sup>2</sup> Gustav Freytag, *Technik des Dramas*. 7. Auflage, Leipzig, 1894, p. 72.

<sup>3</sup> Friedmann, II, 333.

contrasts presented in *Sodoms Ende* come out almost as clearly as in *Die Ehre*, and I do not think that Landsberg goes quite far enough in his comparison. *Sodoms Ende* is replete with contrasts, though they may be less noticeably juxtaposed than in *Die Ehre*, and the shading a trifle less abrupt. Instead of pitting against each other two different castes in society, such as *Vorderhaus* and *Hinterhaus* in *Die Ehre*, we are now confronted with two utterly distinct and antagonistic phases of a single caste, that of the upper middle class. The first act introduces the smart, witty circle of shallow, immoral social butterflies that swarm in the pestilential atmosphere of the luxurious residence owned by Adah Barczinowsky, who is a sort of spiritualized Messalina, the adulteress immediately responsible for the utter decay of Willy Janikow's genius and morality. Here we face a shocking set that puts a premium on mock witticism and contempt for all that is accounted pure and good. But what a different spectacle confronts us in the second act when the lifting of the curtain reveals the plain surroundings of the humble abode of Janikow's parents, who have previously suffered financial shipwreck and are now eking out a scant existence, sacrificing self and all but honor in order that their talented but "invertebrate" son may meet his social obligations. The pitiful and unselfish mother, who, in addition to all her drudgery, keeps a pension and gives private lessons, the somewhat blunted old father who gets up at four o'clock on cold winter mornings to attend to his duties as an overseer, Willy Janikow's faithful friend, Kramer, who has squandered his little means on Willy and now shares with him the paltry pittance secured by tutoring, and Klärchen, the intended bride of Kramer, whose only thought is of others,—thus the picture of a world of immorality, of wealth, of cynicism, of wit, of selfishness is shut out from our vision and in its stead comes one of love, of duty, of devotion, of self-sacrifice. This scene is continued through the third act, but, in the fourth, we are brought back again to the surroundings of the first act. A brilliant ball is going on to heighten the effect. No greater difference could well be devised. The curtain sinks at the close of the third act on a darkened and deserted stage. Willy Janikow, in a state of half

intoxication and nervous derangement, has just sneaked into Klärchen's bed-chamber, and while he is enacting a brutal crime at the silent hour of late night, the almost inaudible tones of Kramer's voice are heard repeating the lines of a speech he is laboriously learning to deliver the next evening, proclaiming in exalted praise Willy Janikow's greatness and genius. The sublimity of Kramer's devotion on the one hand, and the beastly, unspeakable ingratitude of Willy Janikow on the other, stir us profoundly by their tragic contrast in the awe-inspiring stillness and darkness of the night; and when the curtain rises on the next scene of capricious and lavish elegance in Adah Barczinowsky's salon while, through the half-opened portières at the rear we catch glimpses of the fitting feet of brilliant dancers in a blaze of light, keeping step to joyous strains of music intermingled with merry peals of laughter, it is undeniable that colors as distinct and different as possible have been juxtaposed in this appalling picture.

There are three prominent personages in Adah's world,—herself, her ward and niece, Kitty, whom she will marry to Willy Janikow in order to keep him in her net, and Dr. Weisse, the *raisonneur*. These three are genuine contrasts to three others that we find at Janikow's, Mrs. Janikow, Klärchen and Riemann. Willy Janikow stands alone in that he is the embodiment of characteristics the opposites of which are found in his two friends, Riemann and Kramer. He is such a contemptible weakling that to call him the hero of the play might be misleading. This spoiled and degenerate son, who squanders the hard-earned money of his impoverished parents and of his self-sacrificing friend, Kramer, rewards the latter by seducing his (Kramer's) fiancée, his own foster-sister, defenceless Klärchen. He is so basely ungrateful, so lascivious and so remorseless, so unmindful of duty and morality, that one's heart sickens with disgust at him. His lack of purpose and energy contrasts most sharply with the indefatigable probity of his artist friend, Riemann, and his immeasurable selfishness, with the supreme self-effacement of Kramer. Thus all the prominent characters are provided with the contrasting background that Sudermann feels they need.

The social contrasts of *Die Ehre* and *Heimat*

bear a certain resemblance and yet are quite different. In the former, the rich young son, after years of absence spent in luxury and refinement during which he has become a polished man of the world, returns to a family that is and has been sunk too deep in corruption and coarseness ever to be elevated therefrom and he must finally repudiate them with a sense of intense relief. In *Heimat* (1891) it is the daughter who after years of adventure has become a great prima donna and comes back to find herself utterly beyond accord with the strict and straight-laced ideas of morality and propriety entertained by her father and his friends. Her flight would have been just as inevitable, too, had not a stroke of apoplexy removed the inexorable old man just soon enough to prevent a tragedy or her departure.

"Two worlds are again contrasted,—the conservatism of old times, and the fermentation of the new, the conventions of provincial morality and the looseness of the metropolis, the traditional spirit of caste in a pious military circle and the impetuous desire for freedom and life in an artistic personality." (Landsberg, p. 51.) The conflict is very severe; the "altruistic morality of old time family life defends itself with the savage fierceness of a lawful owner vindicating his rights."

Magda, who when a young girl of seventeen years, was driven from home and finally disowned by her father because of her refusal to marry young Pastor Heffterdingk, has fought desperately and gained for herself a splendid position of renown and independence in the great world of art outside: "das Leben im grossen Stil, Betätigung aller Kräfte, Auskosten aller Schuld, was In-die-Höhe-kommen und Geniessen heisst." She has obeyed none but herself and has developed her personality to the utmost. She is a representative of individualism, of the right to live for one's self: "Ich bin ich und durch mich selbst geworden was ich bin." But her aged father, Colonel Schwartz a. D. represents the strict old moral code, "die gute, alte, sozusagen familienhafte Gesittung." His house and family are absolutely governed by his inexorable will that is always determined by strict observance of duty as he sees it. He is proud of his soldierly sternness, and believes that his old regiment still trembles

when it thinks of him. He has become, as he imagines, a dauntless defender of altruism.

Pastor Heffterdingk is the possessor of a noble and lofty soul, and to him alone is due the little sweetness and charm infused into the gloom that has settled about old Colonel Schwartz. He teaches self-sacrifice, obedience to authority, love; and his example is a justification of the Christian principles he imparts. His evangelic simplicity and his deep insight into the workings of the human heart form a fitting relief for Magda's inconsiderate frankness and candor, for her individualism and love of liberty. These two figures in opposing worlds of ideals have been likened to "Christ and Nietzsche's Antichrist."<sup>4</sup> As a contrast, too, to the fierce, domineering self-assertive figure of Magda, the sweet, submissive, self-effacing sister, Maria, fills in the circle of those who by their diametric difference furnish all the shades needful in the picture to set off the brilliance of Magda, the wayward artist. For purposes of illustration, passages might be quoted from scenes in which Magda is opposed to her father and the ladies of the committee on the one hand, and on the other, where she meets her former lover, Pastor Heffterdingk. Contrasts in personality and ideals could not be more emphatically marked and they pervade the play from its beginning to its end.

The three one-act plays entitled *Morituri*, of the year 1897, are more conspicuous for contrasts when compared with one another. They represent the conduct of those who are doomed to die but under circumstances totally dissimilar, and in utterly different spheres of life.

Teja is a historical personage of the sixth century, he is in the midst of historical setting, his death is to result from circumstances that reflect nothing but honor on him, he will die a soldier's death, since his little band of Goths is hopelessly encompassed by the Romans and Byzantines. Fritzchen, on the other hand, is modern to the last degree, and he dies a disgraceful death, the result of extraordinary folly. He is a man who faces an end that is in his opinion the only escape from intolerable shame. In *Teja* almost the whole of a historical race perishes, in *Fritzchen* only one

<sup>4</sup> See Friedmann, pp. 344-349.

man, the victim of sin, but not a hero. The mockery and play of *Das Ewig-Männliche* furnishes an enlivening contrast to the two painful tragedies that precede it, a sort of satyr-play as of old, and, as has been said, somewhat like the clown of the Shakespearean plays, to relieve the strain put upon the nerves by relentless tragedy.

In the last scenes of *Teja* we behold the grim, relentless warrior, whose hands have been stained with the blood of cruel discipline, into whose life no gleam of sunshine has ever come before, romping gleefully with his bonny bride on the very brink of destruction.

In regard to *Fritzchen*, Friedmann (p. 360) remarks that instead of the heroic and antique style in *Teja* we now have the modern and naturalistic, instead of the force and strength of old, the lamentable weakness of modern times and the mendacity of our morals. Besides this, there is the contrast between the perfect outward politeness and the inner brutality of military circles, between the external polish of the nobleman and the ravenous beast within his heart ever ready to pounce upon its victim. Of course these remarks are true only in a limited sense. Perhaps it may be pardonable to give a few lines of the closing scene wherein Fritzchen bids farewell forever to his delicate mother. Jauntily waving adieu from the terrace in the background, he cries with counterfeited gaiety: "*Wiedersehen, wiedersehen*," and goes straightway to his disgraceful doom. As the curtain sinks upon the harrowing close, his mother, with a happy smile upon her face, gazes out into the distance and relates a vision of the preceding night: She says, "Heavens, the boy! How handsome he looks, so brown and healthy. You see, he looked just so last night. No, there can be no deception in it. But I *told* you how the Emperor brought him into the midst of all the generals! And the Emperor said . . ." The curtain falls, and we are left with the pathetic contrast in the mother's happy illusion and the pitiless end awaiting the boy.

The collection known as *Morituri* may not contain the best exemplifications of antitheses in Sudermann's work, but because of the very high rank taken by *Teja* and *Fritzchen*, I have thought it best to say something about them in my paper.

*Johannis* (1898) is a play of marked contrasts.

Its tragedy and its action are based on the antithesis of the teaching of Jesus and that of John. John, the preacher of penitence and severity, of uncompromising punishment to be inflicted on the sinner, is confounded, disarmed and delivered to his enemies in consequence of impotence resulting from the effect of the message of love from Jesus: "Love your enemies," etc., just as he is about to lead his disciples in stoning Herod and his adulterous wife to death. John is the embodiment of austerity and solemnity, whereas Herod is the one around whom skepticism has made a void in which resounds the hollow laugh of witticism. Self-indulgence is the only law by which he is governed. Vitellius, the Roman commisssoner at Herod's court, is a fitting complement in the contrast. Sensual and self-indulgent too, he is a glutton of renown, a Roman swelled to the point of bursting with the contemptuous pride of his race. Vitellius and Herod taken together make a background against which the Forerunner of Jesus stands out most prominently. And what could illumine more glaringly the marmorean purity of the Forerunner's character than the corruption in Herod's court? Adulterous Herodias and Herod, proud and gluttonous Vitellius, beautiful and lascivious Salome are dressed in all the colors of sin, whereas John is clothed in the spotlessness of stern austerity. Fair and false Salome has her counterpart too, in the gentle, pure, unselfish Miriam whose life goes out in humble sacrifice for love of John and his exalted teaching. Salome is, moreover, in possession of a personality in itself a contrast,—beautiful, joyous, fascinating, poetical, she is false as she is fair, as venomous as she is beautiful, as sensuous as she is gay, as shameless as she is captivating. Now what could be more apparently incongruous than that so young and romantic a maiden who sings of the rose of Sharon and of the lily of the valley should offer illicit love to savage and repellant John? Act 4, scene 6, Salome says: "I have made thank offerings as she did of whom the song tells, and I have performed secret vows. Then I went out into the twilight to seek thy countenance and the flash of thine eye. Come, let us enjoy love until the morning. And my companions shall watch upon the threshold and greet the early morning with their harps." John: "Truly thou art mighty . . . for thou art sin."

Salome: "Sweet as sin am I." John: "Go!"  
 Salome: "Dost thou drive me away?" (She rushes through the gate.)

Of the setting of the various acts it may be noticed that the *Vorspiel* is enacted in a wild and rocky region in the vicinity of Jerusalem. It is night and the moonlight gleams dimly through the broken clouds. In the distance, on the horizon may be seen the fire of the altar of burnt offering. Dark figures are passing in the background. The second act introduces us into Herod's palace, then comes the shoemaker's house in the third act, then the Temple. In the fourth act, a prison in a Galilean town, and lastly, in the fifth act, the gorgeous banquet scene and dazzling close in Herod's palace.

*Die drei Reiherfedern* (1898) is very clearly a drama of contrast, for the truth it teaches in its symbolism is that strength and firmness of purpose, will, determination and unrelenting energy will win and control; that a dreamy, visionary and romantic nature, with its insatiable longings and fancies, its instability and indecision, cannot avail.

Hans Lorbass, the strong-willed, practical man of energy, is placed as a companion and contrast by the side of the vacillating, romantic dreamer, Prince Witte, "the unwearying child of desire," and when the latter's idle roaming in search of his ideal is done, when his death comes as a result of his failure to grasp and comprehend his ideal while in possession of it, then Hans Lorbass the practical worker, the energetic realist, survives the dreamer, will assume his duties and responsibilities, and will control the realm the former should have governed. The words that flow from his lips in the first scene, and in the last, contain the substance of the play and reveal alike the destiny of both men:

Denn bei jedem grossen Werke,  
 Das auf Erden wird vollbracht,  
 Herrschen soll allein die Stärke,  
 Herrschen soll allein wer lacht.

Niemals herrschen soll der Kummer,  
 Nie wer zornig überschäumt,  
 Nie, wer Weiber braucht zum Schlummer  
 Und am mindesten, wer träumt.

And at the end, —

Meins (mein Werk) muss neu beginnen!  
 Gern scharwerkt' ich weiter und hetzte mich wund

Als meines Lieblings Henker und Hund,  
 Doch weil das nimmer geschehen kann,  
 So tret' ich nunmehr sein Erbe an:

Dort drüben gibt's ein verlottertes Land,  
 Das braucht eine rächende, rettende Hand,  
 Das braucht Gewalttat, das braucht ein Recht; —  
 Zum Herrn—werde der Knecht!

Certain other contrasts may be mentioned which, though existing, are not necessarily the result of intention. Prince Witte's wife is the personification of the self-sacrificing instinct, Widwolf, the Duke of Gotland, the personification of self-seeking. Hans Lorbass is the faithful attendant on his master, Witte; whereas Sköll can scarcely be accounted true to his lord, the Duke of Gotland. The queen is the very essence of virtue and purity, but her lady in waiting, Unna Goldhaar, succumbs readily, for all we know, to Witte's adulterous weakness. Finally, one's attention is arrested by the great contrast in scenery afforded by the first and by the last acts. The first, on the lonesome Norse sea-shore skirted by the silent graves of unknown dead, colored with the mist of somber symbolism; and the second, third and fourth acts in the castle with all the pomp, splendor, bustle and excitement of court life. In the fifth act we return to the scene of the first, that has grown more somber in the interval. The first act is the embarkation of Witte and Lorbass on the sea of life, high hopes swelling the sails of their idealism; the last act is the end of life, after all the disillusionings of experience.

*Es lebe das Leben*, the most successful of Sudermann's more recent plays, is reported to have been decidedly the theatrical event of the season, (1902). Bulthaupt (p. 473) remarks that "the contrast between man and woman which is disclosed in *Johannisfeuer*, particularly in the third act, is again exhibited here in an ennobled and refined form." That is true in a sense, for the feelings and conduct of the heroine, Beate v. Kellinghausen, are the converse of those of her guilty associate, Richard v. Völkerlingk, in the face of exposure and death. He is driven to despair by the consciousness of guilt and the wrong done his friend. He believes that his strength is gone and that the harmony of his life is destroyed. Beate exults in the happiness she

has had and believes she has done the best she could. Part of a conversation between her and Richard in the eleventh scene of the fourth act will evince this. Beate (referring to a famous speech just delivered by Richard in the Reichstag in defence of the sanctity of the marriage tie) says: "I laugh because you denied us to-day and all our long silent happiness before the people. Wait, dear friend, the hour will come when the cock will crow thrice, then you will weep bitterly. I do not reproach you. It is not *your* conscience. It is the conscience of everybody that haunts you. I am a foolish woman. What do I care about everybody. It seemed to you a sin, to me it was a step upward to myself, to the infinite fulfillment of the harmony which nature had in view with me. And because I felt that"—Richard interrupts her: "So you deny all guilt in our case?" Beate replies: "I deny nothing. I affirm nothing. I stand on the other shore of the great stream, and laugh across at you. O you, you! (laughs) Renunciation! . . . Now that it's all at an end, I'll confess it to you. I have never been resigned. I longed for you day and night, feverishly, distressfully . . . when you were with me, when you were away, always, always. I played the part of the cool friend and bit my lips till they were sore, my heart was broken with sorrow . . . and yet I was happy, unspeakably, inhumanly." In the eighth scene of the third act Richard had said in regard to his coming speech: "You call it (my feeling) conscience, I call it a joint or common feeling. I say to myself constantly: how can I answer for what I am going to say there before God and the world, if that which I live and do screams mockery in His face? . . . The sanctuary of matrimony, in all its moral exaltation, as the divine pillar, to a certain extent, of all human society, I am to bring before the eyes of the cynics in the party opposed to us. . . . And this pillar in me is broken . . . I find intellectual justification for you and for myself, only in case I think just as materialistically and cynically as those who are enemies to our order. . . . And not even that. What we call God is for them 'social expediency.' And this pseudo-God is even more merciless, if possible, than Jehovah of the old covenant was. With the convenient device: 'Conform to my words and not to my works.'—I cannot manage. . . . What I give, I must give without inner contradiction,

harmonious. And so my every thought runs away to nothing, thus from every premise flows the contrary of that which I will and must conclude . . . and whithersoever my natural judgment would force me, if it were not influenced by—by— . . . Pardon me, I am so tired. My brain will furnish no more evidence. First the torments of yesterday evening when a single recoiling wince might have hurled us both into destruction. Then the long night of labor over my desk. . . . In the first place it cost me a desperate bit of will-power to concentrate my thoughts after what I have experienced. But then theoretical considerations got such power over me that I awoke not until that moment as if from a dream, and asked myself: What is to happen? . . . Oh, Beate, truth, truth. To be once again in harmony with myself. For the bare right of having again a conviction, I would joyfully throw everything away, my little bit of personal existence, my life,—everything." How different from the spirit of the woman who drinks a toast to the joys of life just before committing suicide to save her friend and family from scandal and ruin. Before assembled friends at her table she says: "Just see, dear friends, you are always crying: 'Long may he live, long may he live!' But *who* really lives? Who *dares* live? Somewhere something is in bloom, and a glimpse of its color comes over to us, and then we secretly shudder like criminals. . . . That is all that we have of life. Why, do you believe that you live, or do I? (Standing up with a sudden inspiration). Yes, I do. My existence has been for my body and soul nothing but a long struggle against death. I am scarcely acquainted with sleep any longer. Every free breath I draw is a gift of mercy . . . and yet I have never forgot laughter,—and in spite of it all I have been full of thankfulness and happiness. And I lift this glass and cry out of the fullness of my soul: (almost in a whisper) "Es lebe das Leben, meine Lieben Freunde!"

Apart from this fundamental difference in the two leading characters and the passages quoted, contrasts by no means unnatural, forced or theatrical, nothing else has been found to speak of here, so that, in regard to the subject under consideration, of the plays as yet written by Sudermann, this is one of the freest from artificiality.

Of *Stein unter Steinen* (1905), Heilborn re-



marks in *Die Nation* (1905-6): "Beside the criminal, Biegler, who has been released, and who has now become a watchman at a stone mason's yard, there stands a girl who has a child by one of the journeymen. She has been kept subservient to him by false promises of marriage and has been brutally treated. For both of the chief characters, Sudermann's flexible fancy has created contrasting figures. By the side of that discharged convict who is struggling hard with life and fate, is placed another discharged convict, Struve, a comic figure, who speaks with enthusiasm of life in the house of correction, and he would not be unwilling to return to it. The heroine sighs over the shame of having given birth to an illegitimate child; her friend, a poor, deformed creature, the daughter of the master stone mason, longs for love and a child, even if the latter were the fruit of thousandfold shame. And, furthermore, the master himself is a philanthropist, and is glad to offer refuge to released criminals. The police commissioner who visits him boasts of his own kindly feelings for criminals, but does not hesitate a moment to expose publicly the secret of the man who has just succeeded in getting honorable work. One may say that for contrasts care has been well taken, the antithetical skeletons are skillfully covered with flesh and blood."

Some marked contrasts may be pointed out in *Das Blumenboot* (1905), but perhaps not many more than would ordinarily be found in a play of serious purpose having so many in the *dramatis personæ*. There must be variety in order that deadly monotony be avoided. Of the characters, I have only time to say that there are several contrasting sets and that the moral standards and ideals that govern them are opposed. Illustrations would require many pages. The four acts take place in the handsome residence of the Hoyers, whereas the *Zwischenspiel* between the second and third acts is in a low club of ultra Bohemian type, patronized by an ordinary set of actors and artists from variety theaters. It is called *Das Meer-schweinchen*, and to this Fred Hoyer takes his young wife on the night of their wedding, as he had promised the curious and advanced young lady he would do. So, we get a glimpse of two different faces of vice: the repulsive and repellent one in the *Meerschweinchen*, the polished and re-

fined visage in the town-residence belonging to the Hoyers and in their villa near Berlin.

I do not care to pronounce judgment with conclusiveness, but if *Stein unter Steinen* be conceded to be an important criterion, then it must be admitted that Sudermann is still as fond of the artifice of contrast as he was at first, and that he uses it to almost as great an extent. But *Johannisfeuer* (1900), *Es lebe das Leben*, even *Sturm-geselle Socrates* (1903), and *Das Blumenboot*, point rather toward a diminution in the glaring extent to which the ingenious device is employed. *Es lebe das Leben*, which, in a way, has as little of it as any of the plays yet published by Sudermann, is the only one of his most recent works that has achieved marked success in Germany. But the fact that *Die Ehre* and *Heimat*, in which contrasts play the greatest role, have also had the greatest success, tends to bear out Ibsen in the statement that "the personages of a play must be sharply contrasted in character and in purpose."

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#### SHAKSPERE AND THE CAPITOL.

The Capitol of Roman antiquity was the temple of Jupiter Capitolinus on the Mons Tarpeius: in a wider sense, the whole hill, including the temple and the citadel. With the deterioration of classical Latin we find the word used for any heathen temple ("In Capitoliiis enim idola congesta erant." *S. Hieronymus adversus Luciferianos*. cap. i., cited by Ducange); then in the sense of a place of justice ("aedes in qua jus dicitur." *Gloss. Saxon. Aelfrici*, cited by Ducange); and, finally for the meeting place of the Senate (Jo. de Janua, "Capitolium dicitur a Capitulum quia ibi conveniebant Senatores sicut in Capitulo claustrales," cited by Ducange).

According to Mommsen (*Bk. i*, vii) the original meeting place of the Senate was within the area of the Capitol, but it was removed in very early days to the space where the ground falls away from the stronghold to the city, and there was erected the special Senate house called from